

The Classical Bulletin

Vol. III

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No. 5

Intercollegiate Latin Contest, 1927

Ten Jesuit colleges and universities of the Middle-West competed. Following are the awards made by the judges. The list gives each successful competitor's position, pen-name, real name, and college.

1. "Francis," Edgar Welbling, St. Louis University.
2. "Atticus," Anton C. Pegis, Marquette University, Milwaukee.
3. "Condimentarius," Francis Dickman, St. Mary's College, St. Mary's, Kansas.
4. "John Gleeson," Edward J. McGrath, St. Xavier College, Cincinnati.
5. "Allanus Petrus," Francis Lukes, Marquette University, Milwaukee.
6. "Ludwig von Beethoven," Bernard J. Muller-Thym, Rockhurst College, Kansas City.
7. "Sophron," W. P. Godfrey, University of Detroit.
8. "R. Chondomely," Joseph A. Gelin, St. John's College, Toledo.
9. "Cerberus," Jack Hodnett, St. Louis University; "John Lawrence," John E. Keating, Loyola University, Chicago.
10. "Jeremy," Raynald A. Wolsiffer, St. John's College, Toledo.

A version of the English-Latin paper ("The Death of Isaac Jogues"—Parkman) is subjoined for future reference.

Quemadmodum mortem Isaac Jogues obierit.

Sub occasum solis—(erat autem) ante diem XV Kalendas Novembres—cum in uno ex tuguriis, dolore vulnerum (plagarumque) confectus, Isaac Jogues sederet, ingressus quidam indigena, ad epulas eum invitavit. Itaque ille, ne abnuendo popularium animos offenderet, surrexit, atque indigenam secutus ducem, ad casam venit reguli Ursini. Ibi, dum ad ingrediendum caput demittit, ab alio indigena, qui intus a latere ostii latebat, securi appetitur. Tum quidam e gente Iroquoiana popularis, a Gallis "Pastor" appellatus, qui ad tutandum eum videtur esse consecutus, brachium, ut ab eo securis ictum averteret, fortiter interposuit. Sed securis, traiecto brachio, in Christi praeconis cerebrum conditur. Procumbit ille ad pedes sese trucidantis, qui continuo opus suum, praecidendo eius capite, perfecit. Lalandius autem, postquam rei eventum per totam noctem suspensio animo expectavit, postridie eius diei mane simili modo est occisus. Duorum corpora Gallorum in Mohawk flumen sunt proiecta; capita in summis vallis, quibus cingebatur oppidum, ostentata. Ita occubuit Isaac Jogues—

Programme of Sixth Annual Convention, 1927

First Day: 3:00 P. M.

Presidential Address: "A Graduate School of Classics for Ours," Rev. Francis A. Preuss, St. Stanislaus Seminary.

"A Sabbatical Year of Philology," Rev. James A. Kleist, John Carroll University.

A paper on Virgil, by Aloysius J. Jacobsmeyer, St. Louis University.

Second Day

A Symposium on the *Ratio Studiorum* in its relation to modern problems of classical teaching.

10:00 A. M.

"The Objective of the Ratio and Present-day Objectives," Rev. Wm. J. McGucken, Loyola University (Chicago).

"The Essentials of the Ratio," Rev. Aloysius F. Frumveller, University of Detroit.

Discussion.

3:00 P. M.

Ratio and Present-day Methods of Assignment, quizzing, laboratory work, correction, etc. Speakers to be announced.

Round Table Discussion.

Third Day: 10:00 A. M.

"Reading Latin," Rev. Hugh P. O'Neill, St. Stanislaus Seminary.

"Unseen Matter for Examinations," Wm. R. Hennes, St. Ignatius High School (Chicago).

"Transition Readings for Second and Third Semester Latin," J. C. Friedl, St. Louis University.

"Practical Hints on the Use of Coin Cards," Rev. Robert E. Manning, St. Louis University.

3:00 P. M.

Round Table Discussion on Pedagogics. Business.

Unfortunately we cannot yet announce definitely the place and date of the annual Convention of 1927. Moreover, owing to the fact that certain arrangements of the general programme of the Convention have not yet been completed by the committee on organization, the programme of the Classical Section, as here printed, will be subject to minor changes. We hope for a numerous and enthusiastic gathering. Can we count on your presence?

F. A. P.

Romanae et Catholicae sanctitatis, quod quidem haec occidentalis continens conspexerit, exemplum illustrissimum.

F. A. P.

The Roman Stage

Our information concerning the equipment and properties of the early Roman stage is very scanty. Much even of this meager knowledge is derived from the text of the plays themselves. These notes are intended to illustrate this point by means of quotations from the comedies of Plautus and Terence.

The stage in nearly all these plays represents a street, on which face two or three houses. In the *Heauton Timoroumenos* the stage shows a farm in front of the house of Menedemus, whom his neighbor, Chremes, finds hard at work raking in his field:

*At istos rastros interea tamen
Adpone, ne labora.* (88, 89.)

Yet even here the two houses are adjoining each other. In Act III, Chremes, at his neighbor's door, says:

Cesso pulsare ostium vicini? (410.)

And at the end of this scene:

*A me nescio quis exit; concede hinc domum,
Ne nosmet inter nos congruere sentiant.* (510, 511.)

The street represented is nearly always supposed to be in Athens. In Terence invariably so. The prologue of the *Truculentus* thus informs the audience:

*Athenae istae sunt, ita ut hoc est proscenium
Tantisper, dum transigimus hanc comoediam.*
(10, 11.)

In the *Menaechmi*:

*Haec urbs Epidamnus est, dum haec agitur fabula.
Quando alia agetur, aliud fiet oppidum.* (72, 73.)

There is no indication that the houses were distinguished by their outward appearance. The only part of the house referred to explicitly is the door:

Quid concrepuerunt fores hinc a me?

In the *Miles Gloriosus*, however, two of the houses have a wall in common, in which the slave Palaestrio makes an opening for secret meetings between two lovers:

*In eo conclavi ego perfodi parietem,
Qua commeatus clam esset hinc huc mulieri.*
(142, 143.)

None of the action of the play ever goes on inside the house. It seemed impossible to the Romans and the Greeks to show the interior of a room, so that all the action had to take place in the street. Hence the frequently repeated: *Concrepuere fores; Te ipsum quaerebam; Optato advenis; Atque adeo in ipso tempore ecum ipsum obviam*. This necessity of carrying on the entire action of the play on a public street, leads at times to awkward situations. In the *Miles Gloriosus*, for example, a secret plot is to be hatched in order to foil the Braggart Captain, and the plotters come out of the house to discuss their plans. (cf. Act III.)

The street on one side of the stage leads to the forum or the acropolis, on the other to the harbor or the country. Davos says in the *Andria* (226). *At ego hinc me ad forum*. In the *Phormio*, Chremes arrives from the port at one end of the stage, and meets Geta returning from the "agora." The slave Sosia, in the *Amphitruo*, *A portu illic nunc cum laterna advenit*. (149.)

In spite of the simplicity of the stage arrangements, actors can approach each other unseen, and can remain on the stage without their presence being detected by other characters. In Act II, scene 5 of the *Andria*, Byrrhia overhears Simo, Davus, and Pamphilus, himself remaining unobserved.

Two altars also formed part of the regular equipment of the Roman stage, one to Apollo, the other to the presiding deity of the place. In the *Miles Gloriosus*, Philocomasium offers thanksgiving for her supposed safe return from a sea voyage to Diana of the Ephesians:

*Inde ignem in aram, ut Ephesiae Dianae laeta laudes
Gratisque agam, eique ut Arabio fumificem odore amoene,
Quae me in locis Neptuniis templisque turbulentis
Servavit.* (411-414.)

In the *Andria*, Davos tells Mysis to take a few twigs from the altar, and to place on these a new-born babe:

*Ex ara hinc sume verbenas tibi
Atque eas substerne.* (727-728.)

So, *Mostellaria*, V, 1, 143:

Ego interim hanc aram occupabo. (1094.)

And *Rudens*, V, 2, 46:

Tange aram hanc Veneris.

The actors formed regular troupes or companies, styled *familiae* or *greges*:

*Sicut familiae quoque solent mutarier; (Menaechmi, 74.)
Si qua laboriosast, ad me curritur;*

Si lenis est, ad alium defertur gregem.

(*Heauton Tim.* 44, 45.)

The actors had to shout their lines to drown out the noises made by the spectators. The famous actor, Ambivius Turpio, pleads in the prologue of the *Heauton Timoroumenos*:

*... date potestatem mihi
Statariam agere ut liceat per silentium
... ut aliqua pars laboris minuatur mihi* (35-42.)

And in the *Amphitruo* we read:

Ita huic facietis fabulae silentium (Prol. 15.)

At times the actors address the audience even in the midst of the plot. In the *Miles Gloriosus*, the slave Lurcio entreats the spectators not to tell his master that he and his fellow slave have been imbibing:

Ne dixeritis, obsecro, huic vostram fidem. (862.)

The different characters usually represented on the Roman comic stage are thus summarized by the *Dominus gregis* in the *Heauton Timoroumenos*:

*Ne semper servos currens, iratus senex,
Edax parasitus, sycophanta autem imprudens,
Avarus leno, adsidue agendi sint mihi.* (37-39.)

In the *Duo Captivi*, the prologue reminds the audience that,

*Hic neque periurus lenost, nec meretrix mala,
Neque miles gloriosus.* (57-58.)

The actors wore wigs and costumes of different colors, to indicate the character which they impersonated. The red wig, for instance, indicated the slave: *Si quis me quaeret rufus* (51), says Geta in the *Phormio* of a fellow

slave. Old men wore gray wigs. Pericoplomenus in the *Miles Gloriosus*, though but fifty-four years of age, is referred to as *albicapillus* (631). Nicobulus says of himself in the *Bacchides* (V, 1, 15):

*Me hoc aetatis ludificari: imo, edepol, sic ludos factum
Cano capite, atque alba barba!*

Pseudolus is thus described by Harpax (*Pseudolus*, IV, 7, 117):

*Rufus quidam, ventriosus, crassis suris, subniger,
Magno capite, acutis oculis, ore rubicundo, admodum
Magnis pedibus.*

The costume of some characters is given with considerable detail. The Braggart Captain wears a tunic, cloak, and great sword, as is seen in *Miles Gloriosus*, 1423. In the same play Pseudicles is told what to put on, in order to disguise himself as a sailor:

*Facito uti venias ornatu ornatus nauclerico,
Causiam habeas ferrugineam, et scutulam ob oculos
laneam;*

*Palliohū habeas ferrugineum, nam is color
thalassicus;*

*Id conerum in humero laevo; expapillato brachio,
Coniciens in collum, tum autem lumbis subligaculo
Praecinctis, aliqui adsimulato quasi gubernator sies.*

(1177-1182.)

Mercurio in the prologue of the *Amphitruo* mentions the following piece of costume to distinguish him from Amphitruo's servant, whom he is impersonating:

*Nunc internosse ut nos possitis facilius,
Ego has habeo heic usque in petaso pinnulas.*

(142, 143.)

So Juppiter is to be recognized as distinct from the real Amphitruo, because;

Torulus inerit aureus sub petaso. (144-145.)

Mercurio quaintly adds:

*Ea signa nemo horum familiarium
Videre potest, verum vos videbitis. (14 -147.)*

Musical instruments were also in use on the Roman stage. In the *Pseudolus* (573) we are told:

Tibicen vos interibi delectaverit.

In the *didascalia* prefixed to the plays we find statements like the following:

Modus fecit Flaccus Claudī, Acta primum tibiis imparibus, deinde duabus dextris.

And again: *Tibiis Serranis tota. (Heauton Tim.)*
(*Adelphi.*) *Tibiis duabus dextris. (Eunuchus.)*

These quotations do not exhaust the information we can obtain concerning the Roman stage from the plays of Plautus and Terence. Certainly many more quotations could be collected to illustrate even the points of stagecraft here selected for mention. Enough have been given, however, to show that very much of our knowledge regarding the early Roman stage is derivable, and is in fact derived, from the text of the plays themselves.

ALPHONSE M. ZAMIARA, S. J.

Classical Texts Partly in English

Those of our classical teachers who are not acquainted with the "Clarendon Latin and Greek Stories" (partly in the original and partly in translation), will not regret the investment of a few dollars in specimen volumes. The series thus far contains some twenty odd numbers. Each volume presents some complete literary unit, v. g., a play (like the *Persae* of Aeschylus, the *Clouds* of Aristophanes, the *Hecuba* and *Medea* of Euripides); a short historical work in its entirety (like the *Jugurthine War* of Sallust); a whole poem (like the *Georgics* of Vergil, the *Cupid and Psyche* of Apuleius); a group of shorter pieces bearing on one theme (like the *Catilinarian orations* of Cicero, together with the *Catilina* of Sallust; the death of Socrates, in the *Apology*, *Crito* and *Phaedo* of Plato); or a substantial and representative portion of a longer historical or poetical work (like Herodotus, Book VII; Caesar's *Bellum Civile*, Books I and II; Book III; the *Bellum Gallicum*, Books IV and V; Books VI and VII; Livy, Books XXI and XXII; Books XXIX and XXX; Vergil's *Aeneid*, Books I, II, and III; Books IV, V, and VI; Books VII, VIII, and IX).

The purpose of the series is excellent, viz., to give the student a broader view of the field of Latin and Greek literature than is possible when all the reading in a given work is done in the original language. Thus, instead of reading a book and a half of Vergil, he reads three books in the same length of time, without any sacrifice of thoroughness, as the amount of Latin read in both cases is approximately the same. Moreover, by reading alternate passages in the original and in English, the student's interest is better maintained, as the story keeps moving all the time. The portions printed in translation are done into excellent English, so that the pupil has a constant object lesson before him of the way in which he himself ought to translate.

Very often our curriculum does not permit of the reading of a longer Latin or Greek work in its entirety. Would it not, under such circumstances, be both more interesting and more profitable to read the complete work, partly in the original and partly in translation, rather than a few hundred lines in the original, and the rest not at all?

Again, many freshmen and sophomore teachers would prefer texts with vocabularies to our standard college texts, which have no vocabularies. All the volumes of this series are furnished with an introduction, brief explanatory notes to both the Latin (or Greek) and English part of the text, and a vocabulary covering all the words which occur in the Latin (or Greek) part.

By using "*Hannibal's Invasion of Italy*" in this series, the XXI and XXII books of Livy can easily be covered in the time usually spent on only one of these books. Similarly, with the volume entitled "*The Martyrdom of Socrates*," the whole of the *Apology* and *Crito*, together with the descriptive chapters of the *Phaedo* referring to the death of Socrates, can be seen during the term during which we ordinarily see the *Apology* alone. In like manner, the volume called

"*Cicero the Advocate*" contains not only the *pro Milone*, but also the *pro Murena*.

The series is published by the Oxford University Press (American branch: 35 West 32nd Street, New York City). The volumes are small and handy, averaging from 100 to 150 pages, and retail at 90 cents each.

F. A. P.

What About Homework? Discussion VI

Some time ago the query "What About Homework?" raised a very interesting discussion in the CLASSICAL BULLETIN. In perusing subsequent numbers of the BULLETIN, I have not discovered any editor's note to the effect that "this controversy is closed," so I propose to hop into the ring for a friendly little give and take.

Like so many other teachers I have been haunted by the horror of a stack of uncorrected Latin exercises perched upon my desk and increasing in bulk from day to day. To me, also, the open maw of the waste-basket has sometimes seemed an inspiring sight. But I have shaken off my fears, for I believe that I have hit upon a scheme of effectively subjugating the monster by legitimate means.

When I say that I have eliminated 80 per cent of the drudgery of correcting Latin themes, I am not talking quackery. How is it done? I proposed to correct only two sentences of the ten regularly assigned for homework. It was incumbent upon the boys, nevertheless, to take equal pains with all, since they did not know which particular two I would correct—today, perhaps, the first and fourth, tomorrow the seventh and tenth. It sometimes happened to their misfortune that the sentences corrected on a certain day were just those they found most difficult and were least successful with. But the contrary was true at another time, so the law of averages enabled the teacher to arrive at a just estimate of each individual's work in the long run.

I likewise affixed a grade to each exercise, judging the whole on the basis of the part examined. In this assignment of grades, I used the letters A, B, C, D, E, F, with the significance they ordinarily have: A, excellent (90-100), etc. The real value might also be given to the two sentences examined. The maximum percentage for the theme would then be 20, and five themes, if perfect, would merit 100 per cent. But the method of grading is a minor difficulty and is arbitrary with every teacher.

I returned the graded papers regularly and met with no objections whatever on the part of the class. The students were eager to see a cherished "A," but curious, also, to discover which sentences had been examined. It was a bit of a gamble, a lottery, their luck swerving from day to day. But boys are good sports and tolerant of the whims of Dame Fortune.

An occasional test was given to break up the deadlock between class leaders who consistently received a rating of "A," though there were degrees of excellence in the work they submitted. These test papers would be corrected in their entirety and graded accordingly.

The plan I have described does not necessarily eliminate the correcting of the whole exercise in class. It makes this work, however, optional, since the grade is already assigned and recorded. It thereby saves much time which might otherwise be lost in bickering with an individual over the numerical—not grammatical—value of a phrase, while the rest of the class is literally bored to distraction. For it is understood that the mark previously assigned remains.

Need I say anything in defense of the fairness of judging the whole exercise by a fifth of its contents? There can be no dispute here, for a similar method is in vogue in our own Collegia Maxima. Our professors present us with a sheet of fifty theses, exact an account of two or three theses only, and from this evidence determine our status as philosophers and theologians.

LAURENCE BARRY, S. J.

Antigone and Creon

Sophocles' "Antigone" has always enjoyed a deserved popularity. In it two typical Greeks are thrown into a conflict involving principles and ideals as typically and legitimately Greek as are the characters of the contestants themselves. These principles are, from the Greek point of view, of fairly equal importance, and each one enjoins the performance of a definite and inflexible duty. Neither can be transgressed without incurring serious guilt. They involve all that is most sacred to a Greek, and their violation means sacrilege. A compromise would seem to be the only natural means of resolving the conflict; and yet a compromise in either case would be a sacrifice of principle. Antigone and Creon represent these two ideals which clash in the drama.

In few things were the Greeks more delicately sensitive and more scrupulously exact than in the matter of giving burial to the dead. Any carelessness in this regard would arouse the anger of the gods, who in this matter were implacable. No pretext whatsoever could excuse anyone from this obligation. Even the corpse of a stranger or a deadly enemy was entitled to burial. At the battle of Aegispotami, Lysander, in his eagerness for victory, neglected to secure the last rites for his fallen men. Greece was in consternation. The deed was never forgiven or forgotten.

When Antigone heard of Creon's edict forbidding the burial of her dead brother Polyneices, she saw but one course open to her. That brother of hers, whether friend or foe to Thebes, had a right to burial, and she, as nearest of kin, must vindicate it for him. This was the will of the gods. In her noble devotion to this genuinely Greek ideal, Antigone unflinchingly faced the angry Creon; she counted the ruthless penalty as nothing. Heart and soul were sincerely persuaded that the obligation could not yield before the power of any man, no, nor even before the power of the state. In death, incurred for obedience to this divine law, Antigone saw only glory. In carrying out her purpose, she was not yielding to impetuosity. Her choice was deliberate and entirely voluntary. Polyneices' body must be buried, and no power

on earth could prevent it. This, then, was the attitude of Antigone.

Creon, on the other hand, stands for the Greek ideal of the supreme state. From the earliest times of Greece, the state was the main-spring of all individual activity. All true Hellenes showed an intense patriotism and devotion to their city-state. All education had but one aim, to produce better servants of the state. As Antigone was unreservedly devoted to her heaven-imposed duty, so Creon was a loyal advocate of the dignity and superiority of the state. In his mind, Polyneices was guilty of an unpardonable crime, treason to the state. To show his hatred for one branded with the stigma of treason, Creon officially promulgated a decree that the body of the slain Polyneices was not to receive the honors of burial. Moreover, death was to be the penalty for anyone who attempted to perform these last rites. So sacred were the prerogatives of the state, that Creon did not hesitate to disregard the divine command of burial, rather than make the least concession that would in any way belittle the state.

Such then were the ideals of Antigone and Creon. Which of the two was right? Which did Sophocles himself favor? Let us try to get the ordinary Greek's viewpoint of the problem. To him both principles undoubtedly were valid and sacred. But what if the two clash? Probably the orthodox Greek in Sophocles' audience was inclined in his inmost soul to favor Creon's stand, as a matter of principle. The state, after all, was supreme in the mind of the ordinary man of the *agora*. Still, we cannot help but believe that his fundamental sense of equity led him to sympathize with Antigone. And Sophocles must have intended that he should do so, even though the issue was not at all clear. It is thus that we would explain the words of Haemon, when he informs Creon that the populace sympathizes with the maid Antigone.

But how did the audience accept the final outcome of the struggle? Did they believe that the punishment meted out was just? Many, doubtless, looked upon the dénouement of the "Antigone" as an application of the characteristic Greek principle, "*μηδὲν ἄγαν*." Fundamentally Antigone's and Creon's ideals were both right; but Antigone's character, as portrayed in the prologue, and Creon's, as portrayed in the first episode, clearly show that both were so completely dominated by their own principles, as to fail to see their inter-relation with other principles, equally valid. Their attitude deviated from the mean, and in so far as was in excess. Antigone won the sympathy of the Greeks, but she had contravened the divine right of kings. Hence, though noble in her unselfish devotion to Polyneices, she had yet to suffer the punishment of her excess. Creon embodied the highest ideals of the state, yet he too had to be disciplined, because his decree was prompted by hatred towards a slain enemy, and the divine law forbade hatred beyond the grave. The story is told that the "Antigone" so pleased Pericles, that he appointed Sophocles a *strategos* in the embassy to Samos in 440 B. C. Whether this

is true or not, it illustrates the impression made by the "Antigone" on contemporary Athens.

The feelings which the play evokes in us moderns are, of course, quite different, because of the fact that Christianity has given us a definite solution of the problem involved. We are convinced that we must "obey God rather than men." The maid Antigone, therefore, appears to us as a martyr in a noble cause. To appreciate the play as Sophocles intended it to be appreciated, however, we must view it through the eyes of the ancients, who had no ready-made solution of the problem.

Both Antigone and Creon are represented throughout the play as clinging to their ideals. Neither of them retracts or admits the other to be in the right. True, after the unexpected reverses which he suffers, Creon relents. He recognizes that he has gone too far, and he is willing to retreat for the sake of expediency. But does he admit that Antigone's principle is superior to his? Emphatically no. In verses 1113 and 1114 he makes the following statement:

Δέδοικα γάρ, μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἢ σώζοντα τὸν βίον τελεῖν,

but he does not thereby surrender his principle. D'Ooge says, by way of commentary on these verses, "Instead of saying, 'I am of opinion that it is best,' he says, 'I fear that it may prove to be best.'" Creon's words are open to suspicion. He does not know what to do. Admit defeat and the righteousness of Antigone's cause he cannot. To get his view of the case, it is necessary to keep the adage *μηδὲν ἄγαν* well in mind. He offended against this principle to begin with, and realized his transgression too late. Now he will not make himself guilty of a further violation of it by admitting that Antigone's ideal is superior to his own.

J. P. MUELLER, S. J.

Type Sentences in Language Study

All teachers know that the exposition of general principles without the aid of concrete examples is labor lost. No one would think of explaining a general rule of Latin syntax without illustrating it by a number of well-chosen sentences. Yet, it frequently happens that, once the examples have served their purpose of giving the pupil a grasp on the principles to be inculcated, both teacher and pupil are inclined to treat the examples as so much scaffolding which need not be preserved after the edifice of abstract principle has been erected. Both feel that the possession of well formulated rules is the goal of their labors, and constitutes sufficient equipment with which to approach the practical work of translation. Yet such is not the case.

The employment of a general principle in the construction of a Latin sentence is a tremendous task for a school boy. It is almost as difficult as was the understanding of the principle itself in the beginning. Many a teacher has been perplexed by this problem. He has, let us say, explained the rules governing the use of purpose clauses in Latin. His pupils can tell him glibly that purpose clauses are introduced by the particles *ut*

or *ne*, and that they require a verb in the subjunctive mood. They can tell him that a present tense in the main clause is followed by the present subjunctive in the subordinate clause, while a main verb in the perfect indicative is followed by a subordinate verb in the imperfect subjunctive. He thanks God and the local authorities for having given him such a bright class. Then comes the dénouement. He gives his class a simple sentence to translate: e. g., "The citizens destroyed the bridge in order to save their city." He shows his generosity by giving the class all the words which they may not know. He allows them all the time they need. The results are handed in. He glances over them rapidly and—loses his vocation. Perhaps two bright pupils out of a class of thirty have translated the sentence correctly.

What is the reason for this catastrophe? The teacher is sorely tempted to attribute it to the stupidity of his class. It would be more correct to attribute it to the oversight of the teacher. He forgot that a general principle is the most unmanageable thing in the world. It is like a jug without a handle, a horse without a bridle. What this poor unfortunate class needed was a concrete example to remind them just what a purpose clause in past time looked like and sounded like. You will say that the teacher has done just that. He gave them a whole blackboard full of examples. That is precisely where the difficulty lies. He gave them so many examples that they could not remember any one of them in particular. Hence they approached the work of translating with nothing to guide them but the abstract rule. Out of his abundance of examples, the teacher should have selected one for permanent retention. He should have shown them that this one example was a perfect picture of the rule. He should have told them to call it to mind whenever they had a sentence to translate which contained the idea of purpose or intention. He should have insisted that the permanent possession of this sentence was just as important as the retention of the wording of the rule. Two short sentences, "Venio ut videam" and "Veni ut viderem," would settle the question of moods and tenses in purpose clauses for all time.

In the process of translating, it is the concrete example and not the general rule, which first of all suggests to the imagination the construction that is needed, and then, by affording a standard of comparison, gives a certain amount of empirical assurance that the new-found construction is the right one. It is only when this has been done that the rule should be called in to rationalize the process and to prove the correctness of the work accomplished.

This principle is recognized in the teaching of etymology. If a pupil, for instance, hesitates in giving the third person plural of the perfect indicative of *appropinquo*, the teacher will get quicker and more accurate results by asking for the corresponding form of the thoroughly memorized paradigm verb *amo*, than he would by asking for the formative syllable of the perfect and the termination of the third person plural. The same

method of procedure should hold good in syntax. If the pupil is taught to associate the idea of purpose in past time with some thoroughly memorized type sentence, such as "veni ut viderem," the mood, tense, and personal ending of the verb, as well as the conjunction, which are needed in any past purpose sentence, will be more rapidly and accurately suggested to his mind than if he were armed merely with the rule.

Let us examine the practical working of this method. I ask the pupil to translate the sentence, "They destroyed the bridge in order to save their city." His first step is to identify the nature of the subordinate clause. If he is a bright pupil, he will recognize at once that it expresses purpose and his mind will at once recur to the type sentence for purpose, "I came in order to take a look—Veni ut viderem." If he is not a bright pupil, he will follow the experimental method of running through his whole set of type sentences until he finds one that seems to fit. Let us suppose that his choice is correct and that he fixes upon "veni ut viderem" as his model. "Veni ut viderem" will suggest 'delevi ut servarem.' The bright pupil will possibly jump at once to the correct third person form; the less talented one will very likely write down the first person form and fill in the other words before he realizes that it was not he who destroyed the bridge, but the citizens.

Of course, this method of teaching, like all others, is open to abuse. If the teacher never insists that the pupil give a reason for the moods and tenses which he employs, then the process will degenerate into a slavish imitation of the external form of the type sentence, and the pupil will fall into the mechanical habit of matching sound with sound. Both the abstract principle and the concrete example are necessary. Without the type sentence, the rule is sterile, uninspiring and inoperative; without the conscious application of the rule, the use of the type sentence becomes blind, mechanical and irrational.

The principle herein advocated seems to be in accordance with the dictates of practical experience in other lines of mental activity. If I am asked to estimate the height of a building, I immediately compare it mentally with some other building whose height I already know. In the production of a masterpiece, no artist relies entirely upon his abstract sense of beauty and proportion. He provides himself with a model which he imitates. We never ask a pupil to write a stanza of iambic tetrameter verse without suggesting some model for him to imitate, e. g., Longfellow's *Excelsior*.

A teacher so inclined could easily take advantage of this method of teaching to inculcate the practical maxim that a general principle which is not intimately associated with concrete applications is all but useless, whether it be for purposes of argumentation, or for the regulation of one's own personal conduct.

HUGH P. O'NEILL, S. J.

Learn Greek and Latin diligently . . . compose in your mother-tongue.—Ronsard.

A Liberal Education Through the Classics

The fundamental reason why the classics have held a place of honor for so many generations in western European education, and still hold a place of honor in both European and American education at the present day, is the conviction that their full and thorough study affords the best kind of liberal education. This liberal education implies such an even and harmonious training of man's mind and heart, as to evoke in him an intelligent and sympathetic interest in whatever is ennobling and abiding in human life and action. Such culture possesses its strongest argument and its highest reward in its own intrinsic worth.

The cultured man feels that his education has put him in possession of the pearl of great price. He feels within himself the power of assessing justly the values of life, of reading in the heart of things, of discovering and relishing, beneath the glare and tinsel of our modern artificial civilization, the deeper and the better things of the human mind and heart; he feels within him a noble sense of freedom from the petty passions and vexations that embitter the hours and days and years of warped, illiberal minds; a power of ready and graceful adjustment to the sudden vicissitudes of fortune; the faculty sublime of finding happiness in meditation and solitude, no less than in communion with his fellows. For him, indeed, "the mind is its own place, and in itself can make of hell a heaven." And if you ask him how he reached this enviable state—I prescind from the consolations of religion—he will reply with no formula of modern pedagogy or modern psychology. Likely enough he will say: "I loved my Homer and my Virgil when I was a boy. I thrilled with Demosthenes and Cicero; I aspired with Isocrates and Pericles; I dreamed strange dreams with Plato, and feared alternately and pitied, burning midnight oil over a thumb-nail and dog-eared volume of Aeschylus or Sophocles. Then I grew angry with the Sophists, struggled through many a toilsome hour to confute some point in the Poetics, the Politics, or the Ethics of Aristotle: and so through quiet years of imperceptible growth, with Shakespeare, Wordsworth, Scott, and many a kindred spirit to keep me fair companionship, I learnt to love mankind and rise above the sordid cares of life."

All this the classics have done for many in the past; all this they are still doing for a chosen few in the present; all this they are capable of doing for those who pursue them long, and patiently, and lovingly. But to produce such fruits, the classics must not be allowed to degenerate into a mere study of foreign languages, or of the power of expression, or of learned mythological and historical lore. All these are indeed involved—and more. There is involved as full and comprehensive a knowledge as possible of the origins and development of Greek and Roman religious thought, of scientific philosophy, of the great literary types, of the political, social, and artistic life of those two peoples who have most profoundly influenced the life and culture of western Europe.

By studying in the concrete the great epics of Homer and Virgil, the student learns better than in any other way the laws underlying this important literary type. In studying the development of Greek thought from Thales to Zeno and Epicurus, he assists at the awakening of the philosophic spirit in western Europe, and accompanies the inquiring human spirit through all the stages of wonder, curiosity, speculation, perplexity, dogmatism, subjective certitude, skepticism—down to the threshold of the modern era, when the whole process of inquiry begins to repeat itself once more.

What training better than this to develop intellectual grasp and poise, and a sound criticism of life and men? Indeed, it would be hard to imagine a better training in clear thinking, in the power of expression, in good taste in literature and art, in oratory and historical criticism, in the appreciation and enjoyment of all that is good, true, noble, and beautiful in man and art and nature, than a deep and full study of Greek and Roman antiquity.

FRANCIS A. PREUSS, S. J.

Famous Poems on Classical Themes

Sophocles

(Plumptre's translation of the Epitaph by Simmias of Thebes)

Creep gently, ivy, ever gently creep,
Where Sophocles sleeps on in calm repose;
Thy pale green tresses o'er the marble sweep,
While all around shall bloom the purpling rose.
There let the vine with rich, full clusters hang,
Its fair young tendrils fling around the stone;
Due meed for that sweet wisdom which he sang,
By Muses and by Graces called their own.

Song of Proserpine

(while gathering flowers on the plain of Enna)

P. B. Shelley

Sacred Goddess, Mother Earth,
Thou from whose immortal bosom
Gods, and men, and beasts have birth,
Leaf and blade, and bud and blossom,
Breathe thine influence most divine
On thine own child, Proserpine.

If with mists of evening dew
Thou dost nourish these young flowers,
Till they grow in scent and hue
Fairest children of the Hours,
Breathe thine influence most divine
On thine own child, Proserpine.

Greek poetry is the one great body of poetry in the world that equally satisfies the imagination and the reason; in which form and content are perfectly balanced; the one poetry that is "classic" in the true sense of that much misapprehended word.—Paul Shorey.

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JUNE, 1927

No. 5

On March 8th, died the noted Homeric scholar, Walter Leaf, best known in this country by his deservedly famous prose translation of the Iliad, as also by his "Companion to the Iliad," "Homer and History," and other valuable contributions to the Homeric question. Mr. Leaf, like Gladstone, Grote, and other great Englishmen of comparatively recent times, was at once an active and successful business man, and a devoted lover of the classics. The high and responsible positions which he held, as Chairman of the London Chamber of Commerce, President of the Institute of Bankers, Chairman of the Committee on Finance for the British Empire during the World War, and many others almost equally exacting, did not so completely absorb him as to make his soul insensible to the perennial appeal of the "Blind Bard of Chios," and of all the finer and better things of human life. The life of Walter Leaf is another proof that a strenuous career of active service is not incompatible with the cultivation of the Muses. But in the case of many, alas! does not absorption in business—should one not rather say, the worship of Mammon?—dry up the very springs of humanity in their souls? It might be interesting to recall in this connection, how, not many years ago, the present Regius Professor of Greek in the University of Cambridge, Mr. A. C. Pearson, was called from a busy career in business to the highly honorable post which he holds—almost like another Cincinnatus, summoned to the dictatorship from his plow. Efficiency! Experts! Specialization!—these may be words to conjure with in a modern, artificial civilization; but of how many of the finer things of life have they not also robbed us! O for the man who is not so learned in the law, so efficient, such an expert, as to have lost that broad, that catholic human sympathy which is the hall-mark of true culture! "Homo sum, nec quidquam humanum a me alienum puto."

Mr. Friedl, on the evening of April 23, addressed the St. Louis Numismatic Society on the subject "Roman Imperial Coinage—A Chapter of Disaster." The paper was especially well received, the chairman of the evening declaring it to be one of the best the Society had had the pleasure of hearing. The lecturer was congratulated on the thoughtful character of his essay, and the great amount of information he succeeded in gathering on a subject little known to the historian. The meeting was held at Washington University, and was attended by a number of the faculty and students of Washington, and friends of the Numismatic Society. Several of Ours also were present. The program of the evening was introduced by Father Manning, with a discussion entitled "Sulla or Endymion." His subject concerned the reverse of a rare *denarius* of L. Aemilius Buca, a coin of especial interest both to the student of mythology and the historian, as the scene depicted can be taken either as the dream of Sulla at Nola, or the familiar legend of Endymion and Selene. Father Manning, by pointing out the character of the troubled period immediately following Caesar's death, showed that Buca probably tried to combine both stories and thus gain favor with each party in the State. A summary of Mr. Friedl's paper appears on another page of this issue of the BULLETIN.

Only a few months ago we chronicled in these pages the lamented death of the late Sir William Ridgeway; and now comes the news of the passing away of another great classical archaeologist of Cambridge, Sir Charles Walston. Though Walston (originally *Waldstein*) was born in New York, and received his earlier education in Columbia College of that city, he spent the greater part of his life in England, holding various lectureships, readerships, and professorships at the University of Cambridge. He was interested in a wide range of subjects (aesthetics, ethics, eugenics, international peace, the Jewish question, etc.), and wrote on all of them. In classical archaeology, his "Essays on the Art of Pheidias" is well known; and the publication of his work on "Alcames and the Establishment of the Classical Type in Greek Art," preceded his death by only a few weeks. From 1889 to 1893, he was Director of the American Archaeological School at Athens, during which time he personally directed the excavations at Plataea, Eretria, and Argos.

We note with great satisfaction that the Classical Association of New England held its annual meeting this year at Holy Cross College on April 22 and 23. The Rev. Joseph N. Dinand, S. J., President of Holy Cross College, and the Rev. Francis X. Downey, S. J., Prefect of Studies of the college, were on the programme for addresses, and the student body contributed its share to the entertainment of the distinguished guests by presenting the episodes of Sophocles' "Oedipus Rex" in an English version on the evening of the first day. This

is the first time that one of our great national classical associations has met at a Catholic and a Jesuit institution. We heartily congratulate Holy Cross College on the honor. The fact that it was chosen as the place of meeting speaks well for its standing among the colleges of New England. We feel sure that every member of the Association who attended the meeting went away deeply impressed by what he had seen of the premier Catholic college of New England, and with kindly feelings too towards Jesuit and Catholic institutions of higher learning in general.

A desideratum long felt and rarely supplied in our colleges of arts, is some kind of course in the appreciation of the fine arts, not detailed or technical in character, but introductory, and adapted to the needs of all A. B. candidates. It is surely an anomaly that graduates in arts should be ignorant of the fundamentals of all the fine arts except literature. The suggested course might well be a non-credit lecture course, consisting of monthly or fortnightly illustrated talks on the underlying principles of architecture, sculpture, painting, and music. Its purpose would be to supply at least the beginnings of an intelligent appreciation of what is good in art. Experience shows that there are few subjects in which college men are more interested than in art. If all the subjects proposed could not be handled by regular faculty members, prominent local artists and professional men could be asked to help. Usually men of this class feel honored by an invitation to give such talks to college men and readily accept.

In this issue of the BULLETIN we are beginning to reprint a number of poems on classical themes by well-known English writers. These poems form a considerable body of literature in English, much of it of a high degree of merit. Their very existence is eloquent testimony to the debt of our greatest writers to Greece and Rome. The study of pieces of this kind, in both classes of English literature and of Latin and Greek, will help to correlate the work in English and in the classics. Moreover, an introduction to this class of literature never fails to stimulate interest in the classics themselves.

In a recent communication to the *Times* (London), Mr. G. F. Bridge says *inter alia*: "The classics cannot be simply added to the curriculum of schools—a curriculum which is already full, not to say over-full. If the classics are to prevail, then modern studies must give way. The two cannot co-exist as subjects of advanced study." Whilst we believe this to be an overstatement of the case, still there is a great deal of truth in it. If a classical education is to achieve its full measure of training and culture, the classics must form the very backbone of the whole curriculum, and such "modern" subjects as science, economics, etc., must be strictly subordinated. Merely to carry Latin as a major subject, even for a period of six years, without Greek, and on an

equal footing with half a dozen other, unrelated subjects, may be a very useful thing to do, but it by no means gives a man a *classical education*. Unless Latin and Greek are carried through the secondary school, and are later made the student's chief concern through at least three years of college, they cannot in any even passably adequate way impart those fine cultural values which classicists have ever claimed for them.

The "Proceedings of the Fifth Annual Convention (1926) of the Jesuit Educational Association, Mid-West Division," has at length seen the light of day. This publication of 227 pages contains many an interesting and useful paper. We only regret that the Proceedings are not made available to our teachers within a few weeks after the annual convention, while the enthusiasm engendered by this yearly exchange of ideas and ideals is still fresh upon them. Can we not hope for speedier publication of the Proceedings in future?

In order to assure intelligent participation in the Ratio Symposium on the part of all the delegates to the coming Classical Convention, all are most earnestly requested to procure a copy of the Ratio and to read it over carefully before the Convention. There will be an opportunity for everybody to take part in the discussion. If the subject is approached by all with open minds, great good is certain to result from the Symposium.

Some of our readers have slightly mistaken the purpose of the articles on Conditional Sentences recently published in the BULLETIN. Their aim was not so much to produce a simple, practical formula for use in the classroom, as rather a careful investigation of the philosophy of Conditional Sentences. If we had a deeper insight into the underlying principles of syntax, if our knowledge of grammar were always a "reasoned" knowledge, our practical pedagogy would undoubtedly also gain in clarity and thoroughness. It is no great trick to teach a clear and simple formula of Conditional Sentences to high-school boys. But the teacher should never be content with a mere formula; he should try to penetrate to the soul of the construction.

The following lines are from an article in the May number of the *Classical Journal*, under the caption, "Holding the Student to Latin": "No situation which has come to the writer's attention has less hope for the Latin pupil than that which prompts the despairing inquiry, 'how to make Caesar interesting,' unless it be that of the teacher who has reached the point of saying resignedly that, 'It is generally agreed nowadays that Caesar is dull and uninteresting.' There are situations under which chocolates have no appeal to children, but that is not the fault of the chocolates; and Miss Horn has made it perfectly clear that the same is true of Caesar." Perhaps some of our high-school teachers will think this a slight exaggeration.

Books Received

From the Oxford University Press, American Branch:

Greek Abbreviation in the Fifteenth Century, by T. W. Allen, Fellow of the British Academy. Brochure. Pp. 11, with 3 plates. 85c.

From Longmans, Green and Company, New York:

Aeschylus and Sophocles—Their Work and Influence, By J. T. Sheppard, M. A., Litt. D., Fellow of King's College, Cambridge. Pp. 204, with 2 plates. (*Our Debt to Greece and Rome Series*, No. 3B.) \$1.75.

Modern Traits in Old Greek Life, by Charles Burton Gulick, A. M., Ph. D., Eliot Professor of Greek Literature in Harvard University. Pp. vii and 159. (*Our Debt to Greece and Rome Series*, No. 42.) \$1.75.

Martial and the Modern Epigram, by Paul Nixon, Dean of Bowdoin College. Pp. vii and 208. (*Our Debt to Greece and Rome Series*, No. 18.) \$2.00.

Demosthenes and His Influence, by Charles Darwin Adams, Ph. D., Professor of the Greek Language and Literature at Dartmouth College. Pp. v and 184. (*Our Debt to Greece and Rome Series*, No. 5.) \$1.75.

The Use of the Optative Mood in the Works of St. John Chrysostom (Doctoral Dissertation), by the Rev. Frederick W. A. Dickinson, M. A., Pp. xvi and 179. Paper covers. Catholic Education Press, Brookland, D. C. \$2.00.

All classical scholars must feel indebted to the Catholic University of America for their series of Patristic Studies. Among the volumes recently published, that on "The Optative in Chrysostom" will especially attract the attention of all who specialize in the study of Greek grammar. Though these specialists are few in number, the quality of their appreciation will outweigh any want of welcome on the part of the many uninformed, who fancy that no good can come of syntactical or lexicographical research bearing on the writings of the Doctors of the Church. Studies of the sort under review, besides facilitating the reading—now-a-days indispensable for Apologetics—of our early Church documents, subserve various other useful purposes. Firstly, a detailed exposition of stylistic peculiarities of any writer, even within so limited an area as the optative mood, becomes an instrument of work in the hands of experts. There is always going on among our learned men what we may call the literary winnowing process. Owing to the negligence of librarians and scribes in the distant past, many spurious works have been ascribed to a Chrysostom or a Basil or an Athanasius. And it falls to the lot of experts in patrology to separate the chaff from the wheat, to eliminate, that is, the spurious from the genuine writings of any given Father. Attention to a single point of their syntax becomes helpful in this labor of discrimination. Dr. Dickinson's contribution is an instrument of work for such specialists. Grammarians will also turn over his pages with utility. They will learn, for instance, that the decay of the optative in post-classical

Greek, so often preached by Gildersleeve, must be taken *cum grano salis*. They will further learn from his learned introduction that little reliance can be placed on the so-called results of historical grammar. No theory of the evolution of the optative is acceptable. And if one disagrees from the syntactical system, which the author, under guidance no doubt, made his own, the expert grammarian can catalogue the examples given in pigeon-holes framed according to his own more accurate system. The work involved an enormous amount of labor; for the writer stripped all Chrysostom's works of every example of an optative occurring in them; and he entered the reference of every instance found. Few will blame him for giving these references in his book, rather than throwing away so much laborious work. Yet the sacrifice would be more profitable for his readers; for one desiderates more examples; and it is the examples that constitute the chief value for students of grammar. Gratitude is none the less due for the modicum supplied. In conclusion, we venture to direct attention to at least one false entry. On page 164, the alleged instance of $\pi\acute{o}\tau\iota\nu$ with the optative is really a case of $\epsilon\iota$ (understood from previous $\epsilon\iota$ -clause), with the optative of *purely possible condition*, which some grammarians docket as the *ideal condition*, and to which others give the misleading description of the *colorless supposition*. Let me conclude by also pointing out that on page 157 it is not quite clear whether $\delta\tau\alpha\nu$ with the optative is not entered as a normal Greek construction. Of course, it is quite abnormal, though found in Chrysostom and contemporaries. Many other blemishes of like kind will not lessen the utility of this book in the hands of the experts for whom it is intended.

J. DONOVAN, S. J.

Aeschylus and Sophocles, Their Work and Influence, by J. T. Sheppard, M. A., Litt. D., Fellow of King's College, Cambridge. Pp. 204, with 2 plates. Longmans, Green and Co., New York. \$1.75.

This is a delightful little volume. We all know Mr. Sheppard's remarkable poetic insight. His "Pattern of the Iliad," amongst other books, has placed this beyond a doubt. The present volume contains a fine dramatic interpretation of the *Oresteia* of Aeschylus. But Mr. Sheppard is at his best in his sympathetic and understanding appraisal of Sophocles. We should like to have a larger volume on the "Poet Laureate of Athens" from his gifted pen. With Professor Mackail's chapters on the genius of Sophocles, in his "Lectures on Greek Poetry," the treatment of Mr. Sheppard in the volume under review forms a most satisfying commentary on the Sophoclean genius and achievement. From the viewpoint of poetical and dramatic interpretation, both are superior to Haigh and Jebb, though these have also done much to bring Sophocles home to the English reader. The handling of the *Ajax* is splendid and dramatic; that of the *Electra*, deep and subtle; that of the *Trachiniae* finely psychological. The other four plays are treated summarily. Over half of the volume, however, is not on the work of Aeschylus and Sophocles, but on

their influence, both in ancient and modern times. Here the reader will find no extravagant claims as touching our indebtedness to the great Attic tragedians. These chapters have the air of pleasant "causeries." They are suggestive, and make delightful reading. Chapter X, on Milton's debt to Attic tragedy, contains a magnificent dramatic interpretation of the "Sampson Agonistes," extending over ten pages.

F. A. P.

Handbuch zur Münzkunde der Römischen Kaiserzeit, by Professor Max Bernhart, Director of the Bavarian National Collection in Munich. Two quarto volumes, one containing 420 pages of text, the other 102 plates.

This work, intended for the scholar who is not a numismatist, is generally acknowledged to be the most interesting treatise on coins ever published. Students of art, history, and architecture will find the two volumes a source of abundant information. A partial list of the contents will show at a glance the practical value of the work.

Iconography: Portraits of all rulers between 27 B. C. and 476 A. D. (Plates 4-24.)

Reverses, showing

A. National divinities: (a) The twelve major deities. (b) Minor gods, demi-gods, heroes. (c) Foundation myths. (d) Divi imperatores et consecrationes. (Plates 35-55.)

B. Various forms of official worship, games, sacrifices.

C. Personifications (Abstractions—countries, towns, rivers.

D. The Emperor. His person and family. Relations to people. Foreign relations. Army. Building activities. (Plates 78-97.)

R. E. M.

Modern Traits in Old Greek Life, by Charles Burton Gulick, A. M., Ph. D., Eliot Professor of Greek Literature, Harvard University. Pp. vii and 157. (*Our Debt to Greece and Rome Series*, No. 42.) Longmans, Green and Co., New York. \$1.75.

This is a handy elementary volume on Greek life and antiquities. It gives, in an orderly way, the most interesting features of the home (dwelling, furniture, apparel, food, family, marriage, burial, the physician), the school (education, the sciences), the market-place (commerce and industries, slaves, locomotion, the higher professions), and the temple. A book of this kind ought really to be copiously illustrated, but the scope of the series evidently made this impossible. The style, while clear, is somewhat careless at times and lacking in imagination. In view of the title of the volume, one would expect too a little more emphasis on the connection between many modern institutions and customs and their Greek antecedents.

F. A. P.

Greek Abbreviation in the Fifteenth Century, by T. W. Allen, Fellow of the British Academy. Pp. 11 and two plates. Oxford University Press, American Branch, New York. 85c.

This pamphlet contains a brief study of the abbreviations used in the Bodleian MS. Cromwell 5 of the year 1405. The MS. numbers some 450 pages, containing a short list of abbreviations, the complete Psalter, and a few devotional pieces. Plate I gives a photograph copy of the abbreviations (p. 450 of MS.). Plate II gives a like specimen of the text of the Psalter, Psalm lxviii (pp. 186 and 187 of MS.). The author transliterates the plates into the Greek type now commonly used, and discusses the tachygraphical signs. Many curious and interesting hieroglyphics are shown.

A. M. Z.

Demosthenes the Orator

The orator in whom artistic genius was united more perfectly than in any other man with moral enthusiasm and with intellectual grasp, has held in the estimation of the modern world the same rank which was accorded him in the ancient; but he cannot today evoke the same appreciation. Among the ancients, Cicero recognizes Demosthenes as the standard of perfection in oratory. Dionysius, the closest and most penetrating of ancient critics, exhausts the language of admiration in showing how Demosthenes united and elevated whatever had been best in earlier masters of the Greek idiom. Hermogenes, in his works on rhetoric, refers to Demosthenes as "ὁ ῥήτωρ," "the orator." In modern times, Macaulay's ridicule of the criticism which had formerly laid a baneful prejudice against the Athenian, has rescued that criticism from oblivion.

Sincerity and intensity are, to the modern reader, the most obvious characteristics of Demosthenes. His style is, on the whole, singularly free from what we are accustomed to regard as rhetorical embellishment. Demosthenes refuses to amplify. To our modern feeling, his eloquence exhibits everywhere a uniform stamp of earnest and simple strength. Dionysius answers the charge that is sometimes made against Demosthenes' occasional departure from simplicity, when he explains that the Greek genius adopts this manner where it is justified by the elevation of the theme. Demosthenes has at his command all the digressive brilliancy which fascinates a festal audience. He has that power of concise and lucid narration, of terse reasoning, of persuasive appeal, which is required by the forensic speaker. His political eloquence can worthily image the majesty of the state, and enforce weighty counsels with lofty and impassioned fervor. A true artist, he grudged no labor which could make the least part of his work more perfect.

It may be surmised that much of the admiration professed for Demosthenes in modern times has been conventional. A soundly critical study of his text is not yet sixty years old. "The modern world can never catch again the finer tones of that great music, as they still echoed on the ear of Greece in her calm after-time, but men can still hear the voice of a prophet whose resonant

Νῆπιοι· οὐδ' ἴσασιν, ὅσῳ πλέον ἤμιν παντός.

—Hesiod, *Works and Days*, 40.

warnings rise above confused sounds of strife; they can still feel the energy, the anguish, the indignation which vibrate through his accents; and they can acknowledge, with an admiration undiminished by the lapse of twenty centuries, the power of his words to quicken the sense of honor in craven hearts, to raise the votaries of selfish luxury to the loyalty of prolonged self-sacrifice, to nerve irresolute arms for an inevitable struggle, and, when all has been lost, to sustain the vanquished with the thought that, though a power above man has forbidden them to prevail, yet their suffering has saved the lustre of a memory which they were bound to guard, and has left them pure before the gods." FLOYD A. BREY, S. J.

Leisure-Hour Readings

1. *Isocrates*, Πανηγυρισμός. Isocrates was the greatest educator and political pamphleteer of Athens during the half century preceding Chaeronea. His language, like that of Lysias, is the purest Attic. He was the perfecter of the ample and ornate style of Attic prose, which he used with transparent clearness. Cicero's style, especially that of his earlier works, is largely modeled on Isocrates. Of the twenty odd works of his which have been preserved to us, the *Panegyricus* is, on the whole, the finest. Jebb's "Attic Orators," vol. II, ch. 16 (pp. 148-165), gives a full discussion of the *Panegyricus*, with numerous quotations.

2. Readings from *Virgil's Aeneid*: (1) Storms: I, 81-123; III, 192-208. (2) Italy! III, 506-547. (3) Mt. Aetna: III, 570-587. (4) Fama: IV, 173-188. (5) The Boat Race: V, 114-283. (6) The Death of Palinurus: V, 835-871. (7) The Cumaean Sibyl: VI, 42-101. (8) *Facilis descensus Averno*: VI, 124-136. (9) The Descent to the Netherworld: VI, 264-294. (10) Anchises' Prediction: Rome! VI, 752-892.

3. *Virgil and His Meaning to the World of Today*, by J. W. Mackail (Longmans, 1927. \$1.75). A masterly and stimulating little volume of appreciation, which no teacher of Virgil should fail to read. F. A. P.

Imperial Coinage—A Chapter of Disaster

The Roman imperial system of coinage, by reason of the wealth of contemporary historical evidence it furnishes, must ever be a source of genuine interest to the humanist. The present paper will deal with the disintegration of the monetary system of the empire. This story of collapse takes one back from Constantine to Diocletian, from Diocletian to Caracalla, and thence to Nero and to Augustus. The disintegration will be traced, not so much to the addition or discontinuance of certain denominations, as to depreciation in weight and texture of the coins.

The monetary system introduced by Augustus, which forms the basis of this study, comprised eight denominations: the gold *aureus* and *quinarius*, the silver *denarius* and *quinarius*, the *sestertius* and *dupondius* of *orichalcum*, and the copper *as* and *quadrans*. This system was tampered with even before Nero. The latter reduced

the *aureus* and *denarius* in weight, and increased the alloy in the silver to about ten percent. These and other changes in the direction of depreciation were the result of a tendency towards imperial absolutism at the expense of the stabilizing senate. It would be no exaggeration to say that the year 62 A. D., which is a turning-point both in the career of Nero and in the history of the empire, also marks the turning-point in the history of imperial coinage. Nero's tampering with the coinage taught subsequent emperors a new device to satisfy their greed. The financial stringencies of civil wars hastened this process of debasement. It was a fatal policy, which contained the germ of collapse, and finally diminished the gold coins to almost half their original weight; then it drove them out of circulation, and reduced the silver coins to plated copper.

After Nero the history of Roman coinage is the history of futile readjustments. After a remarkably prolific output of coins during the brief reign of Galba, the coinage settled down to a form which becomes stereotyped under the Flavians and Antonines. Despite the growing corruption that eventually undermined both the fabric and the credit of the currency, this modified form of the Augustan system lasted, at least in theory, down to Gallienus. The latter part of the reign of Commodus marks a further stage of decay. Gold now began to be coined at erratic weights; silver grew more and more debased, and practically disappeared after Gordian III. The attempts of Caracalla, Alexander Severus, and Decius to improve the coinage were unsuccessful, and the reign of Gallienus witnessed the complete "débacle" of the once splendid coinage of imperial Rome. Chaos followed. The key to the whole chapter of disaster is the debasement of silver coinage.

Silver was naturally most liable to currency frauds. Gold was rarer, and its debasement could be more readily detected. Bronze hardly warranted the counterfeiter's trouble. As early as 91 B. C., plated pieces instead of silver were issued in small quantities as legal tender or token money. This measure not only afforded a dangerous handle to forgery, but designedly left the public uncertain whether it was receiving silver or mere token money. The civil wars made this device popular. But the really subversive element in the history of Roman silver coinage does not come in until the debasement of silver was carried on irrespective of the relative value of the *aureus*.

The history of the decline of the *denarius* is practically the history of the decline of silver. From Augustus onward, the silver *denarius* had always been a dominant factor in the currency, and together with the *sestertius*, constituted the principal medium of exchange. The *denarius* of Augustus was first debased in weight and purity under Nero. This debasement now proceeded steadily and progressively, even under the Flavians and Antonines, reaching as high as fifty-five percent in some specimens under Septimius Severus. Caracalla's attempt to mend matters by the issue of the *Antoninianus* only heightened the confusion. Other sporadic attempts at

betterment of the *denarius* were superficial and lacked permanence. By the year 238 the *denarius* was almost extinct, crushed out of existence by the *Antonianus* of Caracalla, and in 242 A. D. Gordian III discontinued its issue. Later an attempt was made to force up the plated currency to a fictitious value; a thoroughly dishonest policy, which heralded the breakdown of the system.

Diocletian restored a pure silver coinage by striking the *argenteus*, now termed the *miliarensis*. But even this did not attain the purity of the coins of Augustus, the best struck under the empire. Diocletian's new, symmetrical, but highly artificial, system did not last long.

The miserable *Antonianus* of Caracalla did not come to an abrupt end, like the *denarius*, but dragged out its last years as mere copper, with no trace of its original self, save the radiate crown of the obverse. At the very outset it contained fifty percent of copper alloy. Its deterioration was very rapid, and in the time of Gallienus it was but little more than plated copper. This disreputable remnant of the *Antonianus* was all that Aurelian found remaining of the imperial coinage upon his accession. Apparently he substituted a plated *denarius* for it.

After the reform of Diocletian, referred to above, came that of Constantine, who re-established silver in the new *miliarensis* and *siliqua*. Under Constantius II and Julian, the weight of the *siliqua* was diminished. But this too soon disappeared in favor of a bronze system. The great silver coinage was now dead, save for the *decargyrus* (ten *denarii*) issued by Honorius and his successors.

The silver frauds had a dire effect on gold and on the currency as a whole. A brief glance at the fate of the bronze and gold issues will complete this picture of ruin. The fluctuation in relative value between *orichalcum* and pure copper, initiated the disintegration of the bronze system at an early date. Nero's elaborate brass and copper system was very soon broken up by Galba. The latter's enjoyed a more or less settled circulation down to the chaos of Gallienus. From Commodus on, the brass and copper shared the fate of the *denarius*, dwindling in size and purity. Decius introduced a new denomination of bronze, called the double *sestertius*. This in turn was destroyed by the *Antonianus*. Under Gallienus, the senatorial bronze, which constituted the basis of the Augustan system, came to an end. In the reform of Diocletian, the baser coins were no longer of bronze, but of a mixed metal, the *folles*, the *denarius aereus*, and the *centenionalis*. Towards 348 A. D., came a new reform, whereby Constantius established the *pecunia maiorina*, retaining the *centenionalis*, after discarding the other remnants of Diocletian's system. His reform was short-lived, however. By the time of Honorius, only the *centenionalis* remained. Bronze now became rare in the West, while in the East, Anastasius revived it in the new form known as the "Byzantine series," the link between ancient and modern coins.

As for the gold issues, the *aureus* reveals the same history as the silver and bronze series. It is a far cry

from the Augustan *aureus*, of forty-two to the pound, to the *aureus*, or *solidus*, of Constantine, at seventy-two to the pound. It is not hard to trace in the *aureus* the story of a broken and disintegrated system. The gold *solidus* of Constantine held its ground for a long time, and its lineal descendant, the "Bezant," became the prototype of all later systems of gold coinage in East and West.

It is evident that the establishment of the empire led to the concentration of the right of coinage in the hands of the sovereign. A succession of incapable and avaricious emperors played havoc with a power which a man like Augustus would have used for the good of the empire. The vastness of the imperial armies also contributed to the delinquency of the emperors in this respect. The currencies of the empire followed the road to degradation at about the same rate as the government and society in general. The debasement was an effect, rather than a cause, of the decay; since every kind of disruptive force was let loose upon the discredited Roman coinage. But the principal interest of this debasement, disintegration, and final collapse of the money of the Roman empire lies in the fact that it illustrates in a remarkable way how the tendency to despotic and bureaucratic rule can lower the condition of good administration.

J. C. FRIEDL, S. J.

The Passive of Intransitive Verbs in Livy, Book XXI

(Continued)

Chapter XXI, Section 2: "*nihil ultra differendum ratus.*" On *nihil* see XLVIII, 10. Egbert: "That there should be no further delay."

XXII, 4: "*Ea tum quoque rem gesturos Romanos credi poterat.*" Pyper: "It might be supposed that . . ." Keeler: "It was natural to suppose that." On Principle B, we may say: "the belief was natural"; "it was a possible supposition."

XXV, 6: "*simulari coeptum de pace agi.*" Roberts: "They pretended that they were ready to discuss terms of peace." Principle B, Egbert: "pretended negotiations for peace began." Every one of the three verbs in this brief line is an intransitive passive.

XXXI, 3: "*priusquam in Italiam ventum foret.*" There are several instances in this book of the passive of "venire." Roberts: "before he arrived in Italy." Church-Brodribb: "till his arrival in Italy."

XXXIV, 4: "*nec temere credendum, nec aspernandum ratus.*" Roberts: "Hannibal felt that he ought not to trust them blindly, nor to meet their offer with a flat refusal." Jackson: "they were neither to be rashly trusted, nor yet openly flouted." Adopting Principle B, one may say: "under a feeling that blind trust and brusque refusal were alike to be avoided."

XXXVII, 6: "*triduo inde ad planum descensum (est).*" Roberts: "in three days more, they reached the open plains." Jackson: "three days more saw them on level ground." On Principle B: "three days more, and the descent to the plains was accomplished."

XXXVIII, 6: "*eo magis miror ambigi.*" Church-Br.: "I am the more surprised at there being a controversy." Roberts: "that a question should be raised." Or: "that any doubt should be entertained."

XLI, 14: "*de quibus quondam agebatur, sed pro Italia vobis est pugnandum.*" Jackson: "you are to fight, not to determine the ownership of Sicily and Sardinia, the stakes once at issue, but to save Italy." Roberts: "not about the possession of S. and S., the old subjects of dispute, but for Italy." "Agebatur": "S. and S. had formerly been the bone of contention." On Principle B: "S. and S., about which the former conflict had raged."

XLI, 15: "*hic est obstandum, milites.*" Church-Br.: "here you must make a stand." Dimsdale: "here we must make a stand." On Principle B: "here is where resistance must be offered"; "here a stand must be made."

XLIII, 4: "*hic vincendum aut moriendum.*" Roberts: "here you must either conquer or die." Or: "there is no option here but victory or death"; "here the alternative of victory is—death."

XLV, 3: "*Gallis parci quam maxime iubet.*" Church-Br.: "with orders to spare the Gauls as much as possible." See XIV, 3. Principle A: "that the Gauls be shown as much consideration as possible." Principle B: "that as much consideration as possible be shown them."

XLVII, 2: "*festinatum ad Padum est.*" Roberts: "the army marched rapidly to the Po." Church-Br.: "a forced march was made to the Po."

XLVIII, 10: "*in captivos nihil saevitum est.*" Dimsdale: "This use of *nihil* as an accusative of respect or extent, is common in Livy." It is not felt as the subject of the verb. Pyper: "no severity was shown." Westcott: "no cruelty was vented upon the prisoners." Church-Br.: "there was no cruel treatment."

XLIX, 9: "*praesensum tamen est.*" Roberts: "they were desecrated in the offering" ("in the offering" a neat attempt to express *prae-* in *praesensum*). Church-Br.: "yet they were perceived." Other versions: "their approach was noticed."

XLIX, 10: "*et in oppido ad arma conclamatum est, et in naves consensum.*" Roberts: "in the town there was the cry, 'To arms!' and the ships were manned." In this version, *conclamatum est* is rendered on Principle B, while the second clause follows Principle A. Such lack of concinnity is frequently a mere matter of taste, occasionally, however, a matter of necessity. One may try to preserve the symmetry of the original. As *consendere* is alone used of embarking, the addition of *in naves* is intended to balance the second half against the first, and besides to contrast the doings in the harbor with what took place *in oppido*: "in town there was a call to arms, and in the harbor a rush for the ships."

L, 11: "*consuli nihil cunctandum visum (est).*" See XLVIII, 10 and XIV, 3. The two principles are followed by Roberts and Church-Br. respectively: "the consul saw that there must be no delay in his sailing";

"the consul thought that he ought without a moment's delay to proceed."

ib.: "*pugnatum (esse) accipere.*" Church-Br.: "they heard of the battle."

LI, 2: "*inde post paucos dies reditum (est) Lilybaeum.*" Roberts: "a few days later he returned to Lilybaeum."

LIII, 3: "*non esse cum aegro senescendum.*" Westcott: "they must not all grow feeble to keep the sick man company." Jackson: "they could not linger by his bedside till their heads were grey." Roberts: "we must not be infected by a sick man's lethargy." Church-Br.: "they must not let themselves sink into a sick man's languor." The exact sense of *cum aegro* and of *senescendum* is not quite clear. The reference of *cum aegro* to one sick man makes the bearing of *senescendum* quite universal; as if Livy had said "*non omnibus senescendum esse, quia unus aeger est,*" and the meaning seems to be: "why must the world grow feeble, just because one man is sick?"

ib.: "*quid enim ultra differri aut teri tempus.*" See XXI, 2. The verb is probably used impersonally. Jackson: "why procrastinate further? why fritter away more time?" Roberts: "what will be gained by further delay? or rather, by wasting time?"

LIII, 11: "*Si cessaretur.*" Dimsdale: "if there were any hesitation." Jackson: "if it (an encounter) were slow in coming." Westcott: "if there should be a disposition to avoid it (se. an engagement)."

LIV, 5: "*ceteris praeceptum est.*" Jackson: "the other officers were advised." Roberts: "the other commanders were ordered."

LV, 1: "*transgressos flumen hostes nuntiatum est.*" Church-Br.: "news came that the enemy had crossed the river."

LV, 4: "*iis copiis concursum est.*" See V, 13. Roberts: "these were the forces engaged."

LV, 8: "*si cum pedite solum foret pugnatum.*" Roberts: "had it been only infantry that they were fighting against." One may suggest: "still, they would have made a good showing, had it merely been an infantry engagement."

LIX, 3: "*vario eventu pugnatum est.*" Roberts: "the action was indecisive."

LIX, 8: "*clade pari discessum est.*" Church-Br.: "the two sides quitted the field with equal loss."

LX, 5: "*obviam eundum ratus.*" Church-Br.: "feeling that he must meet the danger."

LX, 6: "*cum Hannone et Hasdrubale sibi dimicandum esse.*" Roberts: "he knew he would have to fight with Hanno and Hasdrubal." One may also say: "he knew the conflict would be with Hanno and Hasdrubal."

LXI, 11: "*Tarraconem in hiberna reditum est.*" Roberts: "the army returned to its winter quarters at Tarracona."

LXII, 7: "*quibus editum est diis caesae.*" Pyper: "were sacrificed to the gods, to whom it was given out that they should be sacrificed." Roberts: "victims were sacrificed to the deities named in the sacred books."

Church-Br.: "were offered to such deities as the sacred books directed."

LXIII, 14: "*ignaros quid trepidaretur.*" Roberts: "who did not know what the commotion was about." Church-Br.: "no one knew what caused the commotion."

Supplementary Notes

Any one who has taken the trouble to study the uses of the passive of intransitive verbs in Latin, as illustrated above, must be struck with the comparative frequency with which this rhetorical construction occurs in Caesar, Livy, and Cicero. It has been shown how the young student can be trained to find a suitable translation for such impersonal forms. But one may wish to go a little deeper, and inquire into the reason underlying this use of intransitive verbs. Evidently the ultimate reason must lie, not so much in a certain weakness or poverty of Latin as compared with modern tongues, as in the power of such impersonal forms to express certain shades of thought which are not at all, or not so well, expressed in other ways.

Now, a careful survey of this use of passive forms in such writers as Caesar and Livy, both of whom are historians, and Cicero, an orator, shows that this use is a favorite device with these writers, whenever for any reason, it is intended to create the impression that the action spoken of is not to be attributed to any particular individual, but rather to a whole group. This impression is often heightened by the addition of such words as *undique*, or *ex tota urbe*, or any other word or phrase that stresses generality. In other words, the device here under discussion is especially chosen to express mass action. Let us take such a familiar example as, "*undique ad arma concursum est.*" The word *undique* shows that we are dealing not with individuals as such, but with the whole mass. The meaning is evident, and may be expressed in a variety of ways: "everybody ran to arms"; or "everywhere people ran to arms"; or "there was a general rush to arms." Cicero, in one of his speeches against Verres (IV, 43, 95), says: "*Brevi tempore ad fanum ex urbe tota concurrunt.*" Here again the impression of mass action is heightened by the addition of *ex urbe tota*. It may be brought out in English by seizing upon this very phrase and making it the subject of the sentence: "In a short time the whole city was on its feet, on the way to the shrine." Earlier in the same speech, Cicero says (IV, 39, 85): "*Veementem undique reclamatur.*" "vehement protests are heard everywhere," or "there was a chorus of violent protests." In *Rosc. Am.* 34, 97, we have this significant line: "*Oecisus est a cena rediens; nondum lucebat eum Ameriae scitum est.*" "he was slain on his way back from dinner; before dawn the murder was known at Ameria." Livy V, 49, 8: "*servatam bello patriam iterum in pace haud dubie servavit, cum prohibuit migrari Veios.*" "the country which had been once saved by war, he evidently saved again later, in times of peace, by prohibiting a general exodus to Veii." In all these cases the action of any particular individual is absent from the writer's mind: there is question here, not of

individuals, but of great masses of people. One may add that at least in Caesar and Livy, the great bulk of instances of passive intransitives comes under this head.

The elusive flavor of this use of intransitive verbs in the passive (which sometimes defies translation), may be felt in such phrases as "*sic vivitur*," "such is life," or "such is the way of the world"; "*laute vivitur*": "it's a gay life"; "*vivitur bene*": "life is sweet"; *Tuscul.* 3, 20, 49: "*negat Epicurus iucunde posse vivi nisi cum virtute vivatur*"; "Epicurus declares that there can be no joy in life unless it go hand in hand with virtue." *Offic.* 1, 15, 46: "*vivitur non cum perfectis hominibus, sed cum iis, in quibus praeclare agitur, si sunt simulacra virtutis*"; "Our days are spent not with perfect people, but in company of men who are doing very well indeed if they are but shadows of virtue."

JAMES A. KLEIST, S. J.

Shakespeare's plays stand to the Greek drama much as a picture does to a statue. Shakespeare, then, is too severe for us, and Aeschylus is much more severe than Shakespeare . . . To have lost any power of enjoyment is in some sense a fall; and to have lost the power of enjoying what is simple, to want more piquancy, more excitement, is a fall somewhat like losing the innocence of childhood.—Copleston.

Marke all Mathematicalle heades, which be onely and wholly bent to those sciences, how solitarie they be themselves, how unfit to live with others, and how unapte to serve in the world.—Ascham.

Communications

To the Editor of the CLASSICAL BULLETIN:

I have read the last numbers of the BULLETIN with great relish. The topics are timely, and the frankness of the discussion is surely stimulating and invigorating. There were a few items which were thrown open to the public, and I wish to make some suggestions in regard to them.

First of all, I think that no better subject of general discussion could be chosen as the heart of the annual meeting than the one suggested in your columns. When I first read the query in the former number, I intended to answer that the idea was splendid; and I was delighted to find in the April number that the symposium has been tentatively proposed. I believe that we owe it to ourselves to get together and determine whether we have given up all our glorious traditions, or whether it is at all necessary to do so in the light of modern research and experimentation; and to determine just what is our notion of the function of our colleges, our classical courses, our study of Latin and Greek; and perhaps to discover whether we are working with any method or not. In this connection I might observe that "Ignotus" deserves a real, honest answer to his sensible question: Why study Latin, if we fail to get to the literature, to the soul of the masters? And the same with greater force may be said of Greek. Should our

curriculum, I mean the classical one, which is supposed to be distinctive of Jesuit teaching, be vocational? Has it any aim, except the indistinct one of training the mind or giving that evasive thing called culture? Was the *Ratio* purely gymnastical? How many years should a man's mind be put through mere calisthenics? Can you teach, or can a boy learn, without a purpose, without interest, without a vision of the fruit which he will garner by his labors? I really believe that now is the time to rediscover the soul of the *Ratio*, to apply it scientifically to our present problems, and to make necessary adaptations, as was done in the famous revision of the old *Ratio*. We all remember the splendid work accomplished by the Woodstock academy, a record of which is preserved in the Woodstock Letters.

And now, a word as to the discussion about a grammar. Some ten years ago, at the instance of all the American provincials and of many of the best Latinists in all the provinces, an effort was made to revise the famous Yenni. This was done over a period of three years, by a committee of three. Over twenty grammars, the best in this country and Europe, were consulted and compared. Then the most difficult and elaborate of Cicero's speeches were analyzed, to see if any usage of the master was not covered by the grammar; and it was found to contain all that a good student would ever need to know in order to read, write, and speak Latin. The book was prepared from the most practical standpoint. It contains everything that could be looked for in a first year book, except the exercises, which, according to the *Ratio*, should be made up by the professor and be based on the grammar text, with vocabulary from the author studied. In the beginning of the syntax, a short collection of essential rules, the fundamental principles of Latin composition, is given. The "reference" or "complete" syntax was arranged as it is in modern grammars, and contains many things in notes which seldom occur in regular use, but which must be explained when they occasionally turn up in some author.

Why is it impossible to have the new Yenni examined critically, with a view to its introduction, if found satisfactory, or to its revision, if this is needed to make it entirely satisfactory to our Latin teachers? I would appreciate very much a frank discussion of the grammar, as I feel that it really contains all that we are looking for.

To conclude, I am strongly in favor of a full-day symposium on the *Ratio*, in its relation to modern problems. We make a serious mistake if we think that because modern research is producing a wonderful pedagogical nomenclature, we are out of date, and have nothing in our traditions which could solve the present tangle. For instance, why do we not establish a better unit of measurement than the Carnegie unit? Why not get a measure of results, of work done, of learning and ability acquired, instead of a time measure of mere sitting capacity?

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Excerpts From Letters to the Editor

I have noticed that the idea of studying the *Ratio* in its bearing on the classics has been repeatedly suggested in the pages of the BULLETIN, and now I see that you are proposing a series of papers on this subject for your convention in America next summer. I cannot refrain from encouraging you in this project.

There is a real need for studying thoroughly the *soul* of our traditional pedagogy, the *humanistic spirit* of our traditional studies, as that spirit is to be found, not so much in the letter of the *Ratio*, as in the history of those teachers who most effectively put the *Ratio* into practice and most successfully taught the classics in the olden time; and this, with a twofold end in view: first, either to return to those traditional paths ourselves, or to improve on them by means of the results which the march of time has brought with it; and secondly, in order gradually to prepare the way for a readjustment or revision of the *Ratio* as it affects our higher studies—a work which must sooner or later be undertaken.

No doubt, the task is a difficult one; but there are many forces scattered throughout the Society, which, if properly directed, will be able to accomplish something in the quest of the ideal, even if they do not fully realize it.

I am at present spending several days in the library of Menéndez y Pelayo (Santander), studying up certain matters. I shall also see whether it will be advisable to add some notes to the book of Professor John A. Scott on "Homer," in the "Debt to Greece and Rome Series." In sending me a copy of the work, Professor Scott told me that he had been unable to say anything about Spain in it, because there was nothing available in writing on the subject.

IGNACIO ERRANDONEA, S. J.

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Rather elaborate preparations are going forward for the celebration of the 2000th anniversary of Virgil's birth in 1930; and this year the excavations at Pompeii and Herculaneum are being carried on with renewed energy. The king will be here early next month (May) to open the excavations at Herculaneum. The reports printed in American papers about the discovery at Miseno of the tomb and ashes of Pliny the Elder, who perished during the eruption of Vesuvius in 79 A. D., seem to have been premature and not fully authentic. Some discoveries were made, but it is not certain yet how valuable or definite they will turn out to be.

Naples, Italy.

ALLAN P. FARRELL, S. J.

If sufficient copy is submitted to the editors by July 10, an August number of the BULLETIN will appear. The first issue of Vol. IV is due to come out on October 1. All copy for this issue should be in the hands of the editors by September 15, at the latest.

